ISSUE 70
August 1965

record research.

30 CENTS
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE ✦ BROOKLYN 5, N. Y.

Plaza 5686-5698

Note: page 3 – Bluebird came out in 1933 ("Electradisc" in late '31, "Sunrise" in '32)

NEW FLEXO

THE WORLD OF TED WEEMS

See page 3. The band deserves more credit than the vocalists!

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

THE FOLLOWING BACK ISSUES ARE NOW AVAILABLE:

BLUES RESEARCH

~~Issue 5: COVERING WEST COAST - IRMA, JUKE BOX, SPECIALTY, FIDELITY, SPIRE, SELECTIVE, BIG TOWN, RHYTHM, MURRAY, DOWN TOWN, PLYMOUTH, FLASH, PULL, SPARK & REVISION OF GOLD STAR & TRUMPET~~

Issue 6: out-of-supply

Issue 7: The MODERN Label

Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.

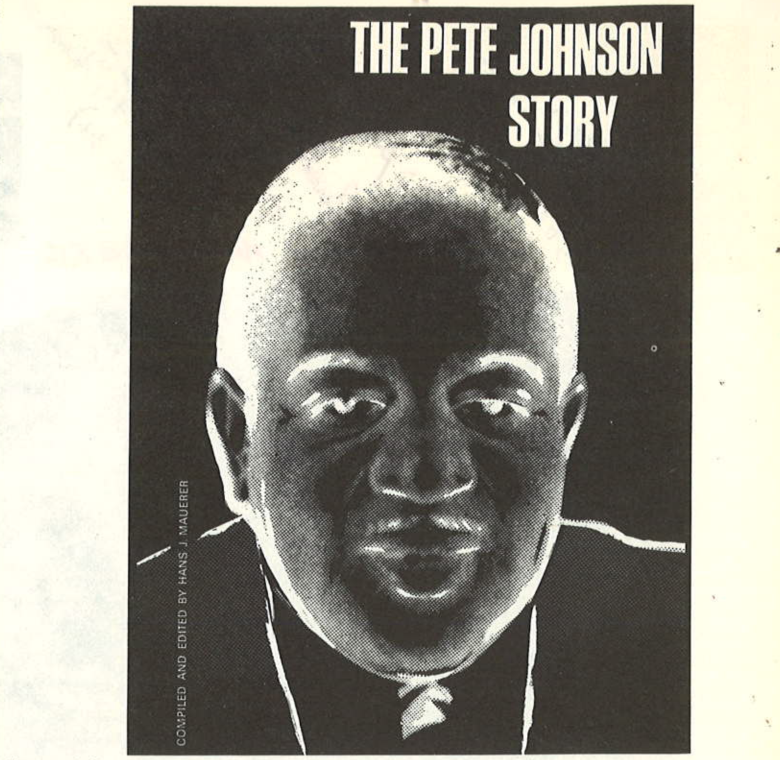
Issue 9: out-of-supply

Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED, STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).

Issue 11: ACE. SUN. GOLDBAND. BULLET

Issue 12: Coral 65000, Groove, OK 6800

Issue 13: Coming - Another CHICAGO Issue CHECKER, MIRACLE, SUNRISE, PREMIUM, COLT, etc.



(from LK:

It's a great little book with a great big heart for one of our great troupers, PETE JOHNSON who is down on his luck, physically. There are many who know Pete - and there are many who will get to know Pete through this smart little volume. Here is a good letter from HANS J. MAUERER, 6 Frankfurt/Main-Rodelheim, Burgfriedenstr.2, WEST GERMANY.

"LET ME DRAW YOUR ATTENTION TO MY RECENT BOOK, THE PETE JOHNSON STORY - A COMPLETE BIOGRAPHY AND DISCOGRAPHY WITH SOME 40 PICTURES (MOST OF THEM NEVER ISSUED BEFORE). THE BOOK WAS EDITED BY MYSELF IN BEHALF OF PETE JOHNSON, THE AILING BOOGIE-WOOGIE PIANIST. THE BOOK SELLS FOR US-DOLLAR $3.95 PER COPY. ALL THE MONEY, EXCEPT THE MONEY FOR THE PRINTING COSTS, GOES TO PETE, WHO NEEDS FINANCIAL HELP VERY BADLY. MORE INFORMATION AND ALL ORDERS IN THE U.S. THROUGH: MR. JIMMY WERTHEIM, 248 E.10th ST. NEW YORK, N.Y. 10009. MR. WERTHEIM IS MY REPRESENTATIVE FOR THE U.S. AND ACTS ENTIRELY IN MY NAME"

RECORDS WANTED

INTERESTED IN BUYING OUTRIGHT
WRITE, WIRE, OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN 5. N. Y.

THE "PERFECT" MAGAZINE (our Issue RR 51/52)
EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copyrighter, record collector and most anybody interested i popular music research. JUST ONE DOLLAR ($1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

RECORD RESEARCH
THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

BACK ISSUES NOW AVAILABLE AT 30¢ EACH: Nos. 23,26,27,28,29,30,31,32,33,34, 35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,53,54,55,56,57,58,59,60,61 62,63,64,65,66,67,68,69 DOUBLE ISSUE(no.51/52)"PERFECT" -$1.00

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly; U.S. SUBSCRIPTION – $3.00 for 12 issues or $1.50 for 6 issues; FOREIGN SUBSCRIPTION – $4.00 for 12 issues or $2.00 for 6 issues; GREAT BRITAIN – 30/d for 12 issues or 15/d for 6 issues to representative, Derek Coller, 25 Broadfield, Harlow Essex, England; EDITORS – Bob Colton and Len Kunstadt; CONTRIBUTING STAFF – Walter C. Allen, Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser, Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Montgomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino. RENEWAL: If a check appears in the renewal square your subscription has expired with this issue. Please renew by remitting $3.00 ($4.00–foreign) for 12 issues or $1.50 ($2.00–foreign) for 6 issues to Record Research or 30/d for 12 issues or 15/d for 6 issues to Derek Coller; CHANGE OF ADDRESS – Please notify us. We are not responsible for non-delivery of magazine unless we have a correct mailing address. The contents of Record Research are indexed in the 'Music Index', the key to current music periodical literature.

If checked Renewal is Due

$3.00 ($4.00–foreign) for 12 issues

$1.50 ($2.00–foreign) for 6 issues

Ted Weems and His Orchestra

THE WORLD OF WEEMS

by John McAndrew

..... The wax world, that is. I didn't and don't know much about Ted Weems as a person, but I never have forgotten my first Ted Weems record. I was young and callow and my slowly sprouting taste buds hadn't progressed very far, and I was mainly interested in the other side, which was TED MORSE MEDLEY, by Victor's house band, The Manhattan Merrymakers. Then I turned it over and got a far bigger kick out of the bubbling, bouncy MY GAL SAL by this band that wasn't quite jazz but was indescribably more alive than the polite, placid Sunday-school essay on the back. Although they stuck fairly close to the melody, the arrangement was fresh and quite unorthodox for its day, and the instruments were cleverly blended and judiciously featured and they improvised in a special delightful way quite different from the hack dance bands on most of the labels. The originality, verve and clean musicianship were to carry Ted Weems and his Orchestra ever higher until he reached quite a dazzling peak a decade later and a bit beyond, or until the advent of the brassy swing band changed the face of dance music completely and killed off most of the lesser bands; and by 'lesser,' I mean in popularity, not quality, for the Weems group ranked with the very best, but its appeal had always been rather specialized and consequently with little mass popularity so that it was among the early casualties, although it did not fade out quickly.

The first Weems records were made in the last months of the acoustical method, which was kinder to Weems than to some of the other big bands, many of which lost much in the transition through the old horn. It was peppy, not given to shading subtleties that most certainly would have suffered in reproduction, and even seemed a bit flat tonally, but the marvelous ensemble playing, the expert arrangements and the unstoppable drive were endless. There were BIG BOY/SAVANNAH (Vi 19344), DON'T FORGET TO REMEMBER/BLUE ROSE (19274), SOMEBODY STOLE MY GAL/COVERED WAGON DAYS (19212) RED NOSE PETE (the grandpappy of Piccolo Pete?) (19377), and, perhaps the most outstanding of the acousticals, A SMILE WILL GO A LONG, LONG WAY/NINE O'CLOCK SAL (19258). I still have most of these, and as far as I can see, they still stand up today far better than most of the better dance-band sides of the era.

Indications that the Weems band was not financially one of Victor's winners can be found in the frequency with which a Weems side would be coupled with another band, also perhaps in their second-string stable, and throughout the Victor period almost to the thirties this pairing prevailed intermittently. Pre-electricals co-starred them with such as GARBER, ROGER WOLF KAHN, WARING, GOLDKETTE and others that had not yet built to their prime; early electricals saw Weems featured with COON-SANDERS, ART LANDRY, SEATTLE HARMONY KINGS, PHILIP SPITALNY, GUS EDWARDS, GOODRICH SILVERTOWN, THE VIRGINIANS, JACK CRAWFORD, THE TROUBADOURS, JOHNNY HAMP, NAT SHILKRET, EDWIN McENELLY, LEO REISMAN and repeats of KAHN, GARBER, GOLDKETTE and others from the old horn days.

Weems was well to the fore in displaying outstanding vocalists, and sad to say it may have been as much due to the several really excellent singers he kept coming up with as the band's steady and strong growth that he began to be increasingly successful, although never in the forefront with many other inferior bands that forged ahead and enjoyed a public acclaim few of them merited. Dusty Rhoades was an early entry, with many fine vocals such as SMILE A LITTLE BIT (19930), CHICK-CHICK-CHICK-CHICK-CHICKEN, (20206), which he duetted with their next jazz-tinged stylist, PARKER GIBBS; CLIMBING UP THE LADDER OF LOVE (20230), a 1926 Vanities number; WHAT'S THE USE OF CRYING (20234), and, to me, perhaps this very best performance on ROAM ON, MY LITTLE GYPSY SWEETHEART (20892); IT WAS ONLY A SUN SHOWER (20910) coupled with the duo again on HIGHWAYS ARE HAPPY WAYS.

PARKER GIBBS began to receive the cream of the refrains at this point, including MY TROUBLES ARE OVER (21809), YOU'RE THE CREAM IN MY COFFEE (21767), a marvelous Cobblestones (21105), EVERYBODY LOVES MY BABY (21173), NOTHIN' ON MY MIND/HE'S TALL AND DARK AND HANDSOME (21364) and, perhaps his best two: WHAT A DAY! (22038) and MISS WONDERFUL (22137), from the film, PARIS, but not one of the Cole Porter songs.

Some of these sides were backed by other Weems gems featuring one of the most stylish and jazz-influenced voices ever heard in a pop. dance band: ARTHUR JARRETT. He certainly was one of the most persuasive and unhackneyed tenors of his time who, somewhat paralleling the fate of the band that brought him fame, never quite hit the stride he so richly deserved. Early Jarrett refrains did wonders for DREAM RIVER (21339); ANYTHING YOUR HEART DESIRES (21767), ME AND THE MAN IN THE MOON (21809) and especially AM I A PASSING FANCY (22038). To me, he brought distinction to a waltz that imbued it with the vigor of a tingling fox-trot; the previously mentioned Dream River, for one, and the memorable ALL THAT I'M ASKING IS SYMPATHY (22236) which unquestionably is the standout version of this gossamer Burke-David melody. The orchestra and Jarrett shared honors on LITTLE JOE (22646) and the first (I think) YOU GAVE ME EVERYTHING BUT LOVE (by Gus Kahn and his lyricist wife); I FOUND YOU OUT (21773), THERE'S TOO MANY EYES (22157) and I STILL GET A THRILL, which is bracketed with a deft PARKER GIBBS SING (22515), from M. G. M's THE DOUGHBOY.

It was then the early thirties, recording was beginning to lose its thinness, and the Weems band was now at its invigorating, red-blooded peak. It swung in a way that the later bands labeled 'swing' hardly ever swung, and withal never murdered a melody as they did. It was a perfectly integrated, compact group with a magnificent drive, extracting from the sweet, straight and rugged, jazz-based styles the honey from both. There were many more outstanding Weems sides still to emerge on the Victor masters: CAROLINA'S CALLING ME/ONE OF US WAS WRONG (22877), LONELY PARK/WHEN THE MORNING ROLLS AROUND (24227), MY BABY JUST CARES FOR ME/GIRL FRIEND OF A BOY FRIEND (22499); however, Victor was beginning to assign ıe ınd mostly to novelty numbers, which they did very well, but which began to limit the organization to a more minor role, although most of these certainly made mountains out of molehills: EGYPTIAN ELLA/JIG TIME (22644), OH! MONAH/I LOVE TO HEAR A MILITARY BAND (22822), ONE MAN BAND (22564), AT THE BABY PARADE/OLD KITCHEN KETTLE (24219), PAN HANDLE PETE (24302), PLAY THAT HOT GUITAR (24053) and JUGGLING A JIG-SAW (24265).

Then in 1933 Victor was forced to enter the low-priced field or be seriously damaged by the competition from PERFECT, CROWN, VOCALION and the department store labels, and BLUEBIRD was born, consisting, for the first few years, of lesser known bands and others past their peak on the parent label and other labels. Along with the fading JOHNNY HAMP, RUDY VALLEE, BERT LOWN and others from Victor, TED WEEMS remained to turn out quite a few memorable selections for the buff-and-blue entry in the modest-priced sweeps. At least, the band was given some of the cream of the new hits, which they must needs have sacrificed to more popular names had they continued on Victor. We may be grateful to Bluebird for some of the best of the Weems sides, including Willard Robison's tuneful TAINT SO (BB 5289), the lovely Johnson-Coslow I GUESS IT HAD TO BE THAT WAY (5292) from the brilliant TOO MUCH HARMONY score, the lilting TROUBLE IN PARADISE (5130) and, my own favorite coupling of

(CONTINUED ON PAGE 10)

CONTINENTAL JAZZ DISCOLOGY
by Harold Flakser

THE 1933 DUKE ELLINGTON EUROPEAN SOJOURN

One of the most important tours, of the Old World, made by an American jazz orchestra during the mid-30's, was that by the Duke Ellington Orchestra in 1933. This researcher had always been curious about the day-to-day itinerary of this first European sojourn by Ellington and decided to try to document the British and Continental tour by pinpointing the public concert and ballroom appearances, radio broadcasts, recording sessions and other highlights of the tour.

The tour embraced only three countries: Great Britain, The Netherlands and France. The time-span was from June 9th thru Aug. 2nd, of which 55-day period, only nine days were spent on the Continent and 46 in Great Britain. Panassie, writing his "souvenirs" in his "DOUZE ANNEES DE JAZZ (1927-1938)", has it (p. 107) that Ellington toured, in addition to Great Britain and The Netherlands, "quelques autres pays europeens." But, precisely which European countries the Ellington Orchestra performed in, prior to its arrival in France, aside from The Netherlands, and Great Britain, Panassie does not state. It will be shown that this is not correct and that Ellington performed only in Great Britain and The Netherlands before arriving in France.

Unfortunately, there are still a very few performances that we've, thus far, been unable to pin down. One of these is the Or(E)-cut interview session in London; another is a performance that took place in Glasgow, at Green's Playhouse Ballroom, sometime between July 5th & 7th. Perhaps, one of our Glaswegian readers can track down the exact date.

The Duke Ellington Orch. arrived in Great Britain (Southampton) on the S. S. OLYMPIC on June 9th, at 12:30 p. m. and immediately entrained for London.

JUNE 9th (FRI.): 6:00 p. m.: Reception for the Duke at Jack Hylton's house in Mayfair. Attending were representatives "from every paper that mattered": Hannen Swaffer, Tom Driberg, Gary Allighan, Gibson Young, Collie Knox, Cecil Hadley. Hylton's house was loaded with celebrities.
9:10 p. m.: Interview by Jack Hylton over B. B. C.

JUNE 12th (MON.): London: Palladium: Engagement thru the 24th commences. The Duke and his Orch. were No. 13 (last turn on the bill, Curtain went up at, about, 8:00 p. m.

JUNE 14th (WED.): B. B. C. Broadcast

While in London, the Duke made a number of "side" appearances, which included both concert appearances and performances at no less than three dances, at least two of which were midnight affairs.

JUNE 16th (FRI.): Streatham Locarno: Dance
JUNE 18th (SUN.): London: Palladium: Concert -- put on at 48 hours' notice.
JUNE 19th (MON.): London: Astoria Ballroom (from midnight): Dance.
JUNE 23rd (FRI.): Brighton: Sherry's Ballroom (from midnight): Dance.
JUNE 25th (SUN.): London: 2:00 p. m.: Trocadero Cinema: Concert--sponsored by The MELODY MAKER.
Hastings: 8:00 p. m.: Regal Luxury Cinema: Concert.

On the 26th (Mon.), the Orch. journeyed to Liverpool for a six-day engagement at the Empire Theatre, terminating on July 1st (Sat.). During the engagement from June 26th thru July 1st, the Orch. made two "side" appearances at dances: --
28th (Wed.): Bolton: Palais de Danse
30th (Fri.): Liverpool: Grafton Ballroom

Upon terminating the engagement at the Empire Theatre, Liverpool, the Orch. went to Blackpool, on July 2nd (Sun.), where they gave a concert at the Tower.

On July 3rd (Mon.), the Orch. commenced a six-day engagement in Glasgow, at the Empire Theatre, terminating on the 8th. During this engagement, only one "side" performance is known

to have been given. This was at Green's Playhouse Ballroom. But, the date of this performance has not been pinned down. But, it is believed to have taken place between the 5th & 7th.

Prior to returning to London, the Orch. gave a concert at Harrogate, at the Royal Hall, on the 9th (Sun.).

Returning to London, the Orch. commenced a six-day engagement at the Holborn Empire, doubling at the Finsbury Park Empire. This took place from the 10th (Mon.) thru the 15th (Sat.). It was during this week, specifically on the 13th, that the De (E) session was cut. It is very possible that the Or(E)-cut interview session obtained during this week, too.

On the 16th (Sun.) at 2:00 p. m., there was a concert given, at the Trocadero Cinema, sponsored by the MELODY MAKER. This was the Duke's farewell concert in Great Britain: but, it was by no means, his last appearance there in July. Barry Ulanov errs in his 1946-published work, "DUKE ELLINGTON" (p. 148) in stating that there were two concerts at the famous Salle Pleyel in Paris, "on successive Saturdays, July 22 and 29 . . . ". It was believed that Duke would either commence a Continental tour or return to the States on the 17th. And, by as late as, the 13th, no firm booking had been fixed. At the last moment a final six-day engagement was fixed for Birmingham, where the Orch. commenced on the 17th at the Hippodrome, terminating on the 22nd (Sat.). Obviously, then, the Duke did not perform in Paris on July 22nd. In actual fact, the Duke and his Orch. did not depart Great Britain until the 24th (Mon.) (8:30 p. m.).

This brings us to Ellington's short sojourn on the Continent. Unfortunately, details are not so comprehensive as this researcher would like them to be. From Britain the Orch. sailed to The Netherlands, arriving in Scheveningen on the 25th (Tues.). In the evening the Orch. gave a concert at the Kursaal. And, immediately after the concert a broadcast was arranged via the Dutch Broadcasting Co. outlet. As far as is presently known the concert and the radio broadcast in Scheveningen (from the Kursaal) were the only performances given in The Netherlands, both having taken place on the evening of the 25th.

It is at this point that the trail of the Ellington orch. becomes cold. Not for very long, though. The whereabouts of the Ellington Orch. on the 26th (Wed.) are unascertained. The Orch. reached Paris on the 27th at 6:00 p. m. On the very same evening at the Salle Pleyel, at 9:00 p. m., the Orch. gave its first concert. The first concert, then, in Paris, was not on the 22nd, as indicated by Barry Ulanov, but on the 27th (Thurs.) A second concert was given at the Salle Pleyel on the 29th (Sat.).

7/27!

Ulanov makes no reference to the Duke's actual final concert in Europe, but quotes the following ("DUKE ELLINGTON"-p. 148):
"and, "enfin avant de s'embarquer pour l'Amerique, Duke Ellington et son fameux Orchestre donneront leur dernier concert en Europe, Dimanche soir 30 Juillet, au Casino de Deauville."

In checking thru the pages of the French-published JAZZ-TANGO-DANCING, no mention is to be found of this Deauville-concert on the 30th (Sun.). This is one important point that must be looked into more thoroughly. The Duke's final European concert was actually given in Paris, at the Salle Pleyel, on Aug. 1st (Tues.). There was, then, a total, of three concerts given in Paris: all at the Salle Pleyel.

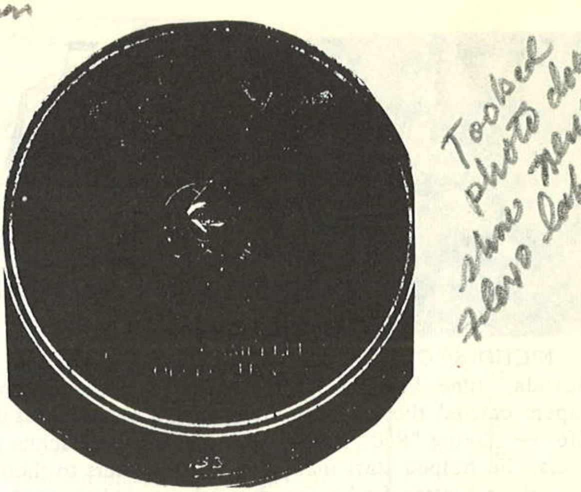
Duke Ellington & his Orch. departed France on August 2nd, on the S. S. MAJESTIC.

It can now be seen that Panassie's statement that the Duke performed in European countries, other than Great Britain and The Netherlands, prior to the Orchestra's arrival in France, simply can not be true. The one unaccounted for day (i. e., July 26th), does not allow for very much time for a visit to another country. It is believed that when the Duke arrived in Paris he arrived directly from The Netherlands. And, this researcher is of the opinion that the 26th of July was very likely spent in The Netherlands. The one major point of contention that is still to be verified is the concert in Deauville. Perhaps, one of our Ellington enthusiasts can check this out with an Ellingtonian of the period.

Address all enquiries to: Harold Flakser, P. O. Box 86, Bath Beach Station, Brooklyn, New York 11214, U. S. A.

BEHIND THE COBWEBS Carl Kendziora

* Have Rust's Revised Edition of 1969



Tooked photo doesn't show New Flexo label

LETTERS! We get letters and they are piled all over the desk, in drawers and on the shelves. And it is almost impossible for us to answer all but a very few of them by writing a letter in return. Those that offer listings of issues on labels we've asked for data about or items they feel are of importance to our research, are duly processed and the data entered in the proper master and catalog files. If questions are asked or opinions proferred, we will put the material in a column if we feel it is of sufficient interest. If we do feel we should answer any, these get put in a pile and, with luck, they will get answers in the future . . . which may be a few months or a year or so! But we do want everyone to know that we appreciate your interest and we do want you to keep writing.

LABEL OF THE MONTH! We've been listing so many New Flexo records in the previous two columns that it seems appropriate to have that label as this month's entry in the LOM category. So, here is the New Flexo label! The records are made of flexible plastic and the "label" is printed on this plastic and not on paper. Our illustration is of New Flexo 303, of black plastic about one fourth the thickness of a regular shellac disc and the "label" is printed on the surface in brown. Full data for this record: A. The Only Only One (Henderson) (153) - Played by Johnnie Campbell's Orchestra/B. When I'm With You (Robinson) (157) - Sung by Harry Kessell. This one is credited to Warner Record Co., K. C., Mo. We've had reports that some are credited to Wabine (Record Co.?) but so far we've not seen any of these.

We hate to start another project which will be in serial form and probably last forever, like our present project of the Plaza 5000 series masters, but it is the only way we can do it and it is something we feel should be done. SO WE WILL BEGIN A SECTION OF CORRECTIONS AND ADDITIONS TO BRIAN RUST'S "JAZZ RECORDS, 1897-1931" (SECOND EDITION). WE WILL GIVE THE PAGE NUMBER and THE CORRECTION OR ADDITION. LET'S BEGIN. Page 17 - Alabama Red Peppers: Take for master 3070 is "A". Lincoln issues are only given for two titles and one of these is wrong. Correct Lincoln issues for all are: 2788-Li 2763; 2833-Li 2783; 2834-Li 2784; 2835-Li 2786; 3070-Li 2859; 3071-Li-2860. Page 48 - Buster Bailey: Both titles also on Oriole 442 as by "Billy Ward." Page 54 - Berlyn Baylor: Superior 2817 as by "Little's Collegians." Page 60 - Ben Bernie: Master for "Henpecked Blues" is 11357. Page 67 - The Black Pirates: Add "Some Of These Days" (20822-2) on Broadway 1374. Page 67 - Black Swan Dance Orchestra: The reverse side of Black Swan 2014 is "Pretty Ways" (P-132-2). Page 77 - Broadway Broadcasters: 3127 also on Lincoln 2876 and 3128 (take B) also on Romeo 649 and Lincoln 2875. Page 78 - the Broadway Syncopators: Master 11952 also issued on Vo 14675. Page 79 - Harvey Brooks' Quality Four: Master for "Mistreatin' Daddy" on Hollywood 1008 is 40 and not 41. This would appear to make the master for the previous title (also given as 40) incorrect. Perhaps this one should be 41? Page 81 - The Bucktown Five: 11767 also on TEMPLE 543, 11770 also on TEMPLE 544 and 11772 also on TEMPLE 543.

Page 82 - The Buffalodians: Unknown vocal on July 1926 date is Harold Arlen. 6648-2 on Silvertone 2770 as by The Carolinians. Page 84 - California Poppies: This Sunset is not un-numbered; the numbers given here as masters are the label numbers (different on each side). Correct data: mx 2 - "What A Wonderful Time on Sunset S. 507 and mx 3 - "Lou" on Sunset S. 506. Both tunes are given composer credit of Sonny Clay & Harry Walker. Pages 88 - California Ramblers: 5646-3 also on Oriole 275 as by Billy James' Dance Orchestra; 7277-1 also on Oriole 933 as by Majestic Dance Orchestra; take for 7406 is 2 and 7407-2 is on Oriole 980 as by Majestic Dance Orchestra; 7456-2 is also on Oriole 980 as by Majestic Dance Orchestra with vocal credit to Tom Johnson; (page 102) 1233-2/1234-3 also on Triangle 11185; 1879 and 1880 also on Grey Gull/Radiex 1234 and Carnival 11421; (page 105) 105481 also on Domino 379 as by Lucky Strike Dance Orchestra with Domino control number 11079; 106209 also on Banner 1601 (as by Imperial Dance Orchestra) and Oriole 475 (as by Dixie Jazz Band) (with assigned Plaza mx 6153); add to date of Oct. 14, 1926 - 107144 - "She Belongs To Me" on Perfect 14724 and Pathe 36543; (page 109) mx 108500 should be for title "Gloriana" and not as given; Page 116 - Joe Candullo; Master for August 1926 date, "Blowin' Off Steam" is 6725-2. "Brown Sugar" on Cameo 1048 (Oct. 1926) also on Romeo 286 as by Mike Gravelle's Orchestra. Master is 2195-B, -G. (page 118) additional title to April 18, 1927 date: 144037-3 - "Fifty Million Frenchmen Can't Be Wrong" on Ha 397-H. 8156-2 on both Oriole 1343 and Jewel 5392 as by Dixie Jazz Band. Page 123-Carolina Dance Orchestra: mx 3351 (actually a renumbering of Pathe mx 108341-1) is on Cameo 8322. Romeo 745 and Lincoln 2970 as by The Caroliners. Page 145 - Connie's Inn Orchestra: 1432-3 also on Savoy 500. 11445-A also on Banner 32701 as by Louisiana Rhythmakers. 11445 is "Casa Loma Stomp" and 11448 is "Goodbye Blues." Thus the first stanza of Corrections and Additions to Rust's discography.

PLAZA 5000 SERIES: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. We continue the listing this time with 5686.

We remind you again that WE STILL NEED DATA FROM MANY MISSING CAMEOS, ROMEOS AND LINCOLNS. Our missing lists are in issues 60 and 62, so please refer to them for those records for which we need data. WE ARE NOW WORKING ON THE GREY GULL CATALOG and will shortly print extensive missing number lists for this label. Get your Grey Gulls, Radiexes, Globes, Supremes, Nadscos, Amcos, etc. together! Send your data and any other comments, queries or what have you to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. Thank you for your interest.

PLAZA 5000 SERIES (continued)

5686-Oh! How I Love My Darling! -Arthur Fields -Re 9746
5687-
5688-Back Where The Daffodils Grow -Missouri Jazz Band -Ba 1442
5689-Gotta Getta Girl -Hollywood Dance O. -Ba 1443
5690-I'll Take Her Back -California Ramblers-10/28/24
5691-Southern Rose - " " "
5692-Romany Days - " " "
5693-Worried Blues -Julia Moody -Ba 1468
5694-Mad Mama's Blues - " " -Re 9749
5695-Who Calls You Sweet Mama Now -LouellaJones&JazzCasper-Ba1467
5696- Sweet Mandy -Billy Higgins and Louella Casper -Re9749
5697-How Do You Do -Billy Jones & Ernest Hare -Re 9744
5698-My Kid -Harry Crane -Or 307

(TO BE CONTINUED)

Small Change

By Woody Backensto

NICHOLS' CORNET MUTED FOREVER

NICHOLS' CORNET MUTED FOREVER-- dateline Las Vegas, Nevada, June 28, 1965. TV and radio flashed the news; newspapers carried the obituary along with a capsule flashback of his life -- Loring "Red" Nichols was on the music scene for over 40 years, he helped start many big name leaders to their successes, he led orchestras for hit Broadway shows and top early radio programs, and had his life immortalized in the Paramount movie "The Five Pennies" in 1959.

Ironically, Red left his Pennies at The Mint -- yes, Red Nichols and his Five Pennies opened at the fabulous new Mint Hotel on May 27th, in the Lounge on top of Nevada's tallest building, the plus $14 million, 26 stories of 350 rooms, almost a self-contained city, in the downtown entertainment area of Las Vegas.

This column has been dedicated to Red's activities so a recap is hardly in order. Red's impact on the music scene has been felt and will never be forgotten -- fortunately thousands of recorded passages live on in his memory. First a schooled musician, a born leader, an innovator, an organizer, a perfectionist, a taskmaster, a true professional, a businessman, a showman, loved by millions, often misunderstood by critics but rarely by musicians, sometimes outspoken, always dedicated, warm hearted and friendly -- just a few of the words fitting to Red. Mortal minds can not conceive that Red's Maker rewarded him with eternal peace as compensation for a successful mission.

Shortly before Red's Quartet closed at the Sheraton-West in L. A. on May 10th, we received our last bit of direct news -- Red was busy making plans for a European tour with the Pennies next year -- this was before The Mint beckoned for Nichols and his Pennies. With a heavy pen, aching heart, confused mind, watery eyes, and lumpy throat, we make the last "Small Change" unless there appears to be a future need for this currency.

SAM RUBY, long-time tenor saxophonist with the CALIFORNIA RAMBLERS (see RR #32), has been in touch with staffer Woody Backensto. Sam has been very ill for several years. Perhaps a few readers would like to supply a cheery thought or helping hand.

Sam Ruby served in the Royal Canadian Navy during World War II. As a result he decided to go to a Canadian Veterans and Military Hospital for treatment (Sunny Brook Hospital, Ward 5-B West, Bed 533-2, Toronto 12, Canada). Music has been his life. He especially would like to learn what is new and jumping in the field of Dixieland music. He reports that others around him have similar interests.

Apparently many records produced in the States can not be purchased in Canada. Actually, Sam has had unfortunate experiences with shipping records from NYC to Canada. Sam purchased several items at the Colony Record Shop in NYC -- The Best of Al Hirt and Pete Fountain, Red Nichols' first and second albums, and a couple of Pete Fountain recordings -- which never arrived because they were lost, stolen or strayed. Furthermore, he paid for a Pete Fountain album which was to be sent to the hospital; he never received this or has been able to trace it.

If readers could locate a spare record or two in the category mentioned, Sam and the people around him would be most appreciative to receive them. In sending records to Canada, shipment should be marked as an "unsolicited gift having no intrinsic value". Here's a chance for those who enjoy Sam's kind of music to share it with him.

WOODY'S ADDRESS IS 37 N.GIRARD ST., WOODBURY NEW JERSEY

reminiscing in TEMPO by Frank Kelly

625 West 169 Street, New York, N. Y. 10032

"WHERE ARE THEY NOW?"

Don't you remember the jazz vocal trio, Lambert, Hendricks & Ross? DAVE LAMBERT this past Summer did a comedy part in a film with the Chicago troupe called The Second City. Next Fall he will spin jazz discs (live) four nites per week over N. Y. City's FM station WBAI. JON HENDICKS has been doing a single touring of the Nation's clubs thru the G. A. C. office. ANNIE ROSS is married in England and doing record and TV work there. YOLANDA BAVAN, who took ANNIE ROSS' place when Miss Ross returned to her native England, has been doing road shows and this past Summer was performing at R. C. A. 's World's Fair Exhibit. GEORGE HANDY, the arranger for BOYD RAEBURN's far out big jazz band, re-married and lives in NY's Greenwich Village section. He plans to re-enter the active Jazz World. JERRY JEROME, who blew tenor sax with HARRY RESER's Cliquot Eskomos, BENNY GOODMAN, GLEN MILLER, ARTIE SHAW, RED NORVO, NBC staff, WNEW radio and WPIX-TV staff, etc. - nowadays is doing very well in N. Y. 's Madison Avenue's radio - TV jungle factories. PETER DONALD, the ex-big time radio comedian & panelist, etc. - nowadays lives in Ft. Lauderdale, Fla. where he does radio, TV, club and occasional film acting. FRANK QUINN, movie & amusement writer for the defunct N. Y. Daily Mirror, today does publicity for the Hotel Diplomat in Hollywood, Fla. FRANKIE LAINE still sings in Las Vegas, Los Angeles, etc. clubs and owns & operates a Rambler auto agency in L. A. LEON AMES, the actor, peddles Fords in L. A. HAL CHANSLOR who played piano with several West Coast top bands, two of which were BEN POLLACK and HENRY HALSTEAD, nowadays is Director of Product Development at WHITESTONE ASSOCIATES in Fullerton, Calif. MICHAEL KIDD, the Broadway choreographer, is now the prop. of the Red Fox Inn in the Vermont Alps. Singer MARY FORD, who split with hubby LES FORD professionally & personally, is currently doing a single, using her sister and brother in the act. What do great show beauties and models who had men palpitating not too many years ago do? Well, we have CHOO CHOO JOHNSON, who was drum beater for the swank N. Y. restaurant BOCACCIO and hostess-saleslady at B. Altman's on Fifth Avenue, nowadays works in N. Y. for the publishers of the ENCYCLOPEDIA BRITANNICA. HARRY CONLEY, who headlined at N. Y. Palace theatre during its Vaudeville heyday, is now a member of the current N. Y. hit, THIS IS BURLESQUE. B. MITCHELL REED, who was a very popular R&R DJ at N. Y. 100% R&R station WMCA, nowadays spins R&R at L. A. 's KFWB radio. ANDY MANSFIELD, once pianist-arranger with RAY MILLER's band, has for several years been a very successful DJ at L. A. 's pioneer station, KFI. Remember cutie pie MARY CARLISLE in BING CROSBY's early film COLLEGE HUMOR? Today Mary and her ex-actor mate JIMMY BLAKELY operate ELIZABETH ARDEN's Beauty Salon in Beverly Hills, Calif. Yes, Mary still looks youngish, but Jimmy looks older. BENNY STRONG (vocalist) who had successful bands in the L. A. area is back in action with a band in L. A. 's MYRON BALLROOM. PHIL DUEY of the orig. REVELERS QUARTET now is choral dir. at the University of Michigan. Remember KELLER SISTERS & LYNCH of vaudeville & radio??? Frank LYNCH (pianist for the sisters) nowadays owns an Oklahoma radio station. TATTY KELLER is deceased, and sister NAN lives in Chicago and is retired from show biz. DAVE GARROWAY, for awhile a DJ-talker over WCBS radio, recently was co-host of ABC-TV's "NITELIFE".

BEYOND THE IMPRESSION

OBSCURITIES

REPORTED BY JOHN STEINER

Al Starck, Neenah, Wisconsin is constantly on the lookout for unrecognized jazz. He brought two records which I thought of interest, and I sent copies to Frankie Quartell and to Brian Rust. They were:

BAL TABERIN JAZZ ORCHESTRA Vamp (Gay) 12034
You'd Be Surprised (Berlin) 12051-2 Lyric 4210

(Early 20's)

Rust: Alto sax certainly Bennie Krueger, others unidentifiable.

Quartell: If I am not mistaken it was Greer's Orchestra of San Francisco and they made Vamp about 1920.

Steiner: Pre-Ted Lewis imitators of ODJB (styles of Raderman, Wiedoft, Fuller)

HAROLD WHITE & HIS ORCHESTRA - Gosh Darn (Young-Coots) 11649-1 Pe 15597.

Rust: Rec. NYC, Apr. 5, 1932 as Lou Gold & his Orch. Sounds like Charlie Butterfield (tbn.), Dick McDonough (gtr.) or perhaps Carl Kress.

Quartell: The only Harold White I can remember was a guitarist and vocalist. Gosh Darn was a 1932 tune.

Marty Marsala: Harold White was in brother Joe's band in Chicago for a time. Good guitarist.

SAMMY WATKINS & HIS ORCHESTRA - Memphis (Watkins-Watkins-Davidson) B-11454 A2 Pe 155597

Rust: Rec. NYC Mar. 12, 1932 as Les Peabody and his Memphis Ramblers. Seems to be Mannie Klein (tpt.)

Quartell: I remember Sammy from Cleveland. He sang and played sax.

Marsala: There was a Sammy Watkins around St. Louis.

Of some Isham Jones sides which Clyde Hahn brought to my attention, Quartell had the identifications:

GET LUCKY Br 2678 - Al Eldridge, piano, Louis Panico, trumpet.

RIVER BOAT SHUFFLE - Br 2854 - Art Layfield, drums; Frank Quartell, trumpet.

SWEET GEORGIA BROWN - Br 2913 - Frank Quartell with derby over bell.

√ORIGINAL CHARLESTON - Br 2970 - Joe Miller, Banjo; Clarence Heidke, sax; Frank Quartell, tp.

SITTING ON TOP OF THE WORLD - Br 3022 - F.Q., trumpet; Al Moulding, sax solo; Roy Bargy, piano; tenor sax by Isham Jones, Leo Murphy, violin.

Concerning the Melody Shieks on early Okeh's, Hahn suggests that the trumpet sounds like √Qualey, which seems to me to be a good guess. Chelsea of Calif Ramblers fame.

Mention of Louis Panico as solo trumpet on the early Isham Jones record recalls that in a recent conversation Panico denied that Frank Teschemacher ever worked with him, much less recorded with him (thus squelching a vague, old rumor). It also recalls that in an interview with Bill Davison three years ago, I learned that Bill's bid for big time attention (early twenties) was based on his being able to duplicate the recorded Panico solos. Now, in George Kay's story about the Fosdick's in the current JAZZ NOTES, Dudley Fosdick is quoted as saying that Red Nichols was playing an imitation of Panico when he arrived in New York. The young fellows were apparently swayed by Panico's recording success, for even his contemporaries, for example Quartell and Jug Jernberg, knew the style as "banda del Roma" and leaned their ears to Ray Lopez and Joe Oliver.

CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

Dear Mr. McAndrew,

I have read, with great interest, your article on Isham Jones in the current issue of Record Research.

It was a fine band and its Victor records, especially, proved this time and time again.

My interest in the Isham Jones band of this period is further enhanced due to the presence of Milt Yaner in the line-up, for Milt is a native Oshkoshian.

Shortly after the release of the Victor LP reissue of some of Jones' sides, I had an opportunity to be with Milt and we both listened to this record.

At that time, I asked him for the line-up and this is what he gave me:

Tpts: Johnny Carlsen, Billy Scott, George Thow
Tbns: Jack Jenny replaced by Sonny Lee
Red Ballard replaced by Earle Hagen
(Andy Griffith show)
Reeds: Milt Yaner - alt, clt,
Vic Hauprich - alt
Saxie Mansfield - tenor
Chuck Gentry - bar
Violins: Nick Hufner, Eddie Stone, Joe Martin
Piano: James "Jiggs" Noble
Guitar: Jack Blanchette
String Bass: Dick Kissinger
Tuba: Joe Bishop
Drums: Wally Lageson
Vocalists: Eddie Stone, Joe Martin, Billy Scott
and for a while, Ina Ray Hutton.
Arrangers: Isham Jones, Gordon Jenkins, James
"Jiggs" Noble, Joe Bishop
Managers: Arnold Frank (1932-34), Jim Breyley
(late in 1934)

You will note a slight difference in this line-up from that in the picture accompanying your article.

Most likely, the unidentified violinist in your picture is Nick Hufner and, of course, you now have the complete last name of the pianist.

I have ordered extra copies of this issue of RR and plan to mail one of them to Milt, who resides in Kenosha, Wis. and then talk to him about it (article). I will advise you of the results, if interested. (Yes! Ed.)

Have you the line-up of the Isham Jones picture in the book "Great Dance Bands?" If so, I would be most grateful if you could see your way clear to forwarding this to me. -Dave Kingsbaker Oshkosh, Wisc.

Loads of correspondence are in.
Loads of correspondence will be printed. See next issue.

BEYOND THE IMPRESSION (CONTINUED)

GLOVER COMPTON

When Glover died a year ago, his wife Nettie gave me a test pressing which had pen-printed on the label CHIRPING THE BLUES Alberta Hunter and Glover Compton. The test is a pressing with the master number 5016. A bit worn, Glover must have loved it. Alberta speaks to him after her first chorus saying "play it Glover".

JOHN'S ADDRESS IS 1444 N.Greenview, Chicago 22 Ill

YES! BLUES RESEARCH 12 HAS BEEN PUBLISHED. 20 PAGES OF HUNDREDS OF LISTINGS ON CORAL 65000, GROOVE, AND OKEH6800 BLUES RESEARCH 13 IS RIGHT ON THE HEELS OF BR 12 AND WILL BE A GREAT CHICAGO ISSUE. CHECKER! MIRACLE! SUNRISE! PREMIUM! COLT! AND MORE!! GET 'EM WHILE THEY'RE HOT. 30¢ EACH TO RECORD RESEARCH, 65 GRAND AVE., BROOKLYN 11205

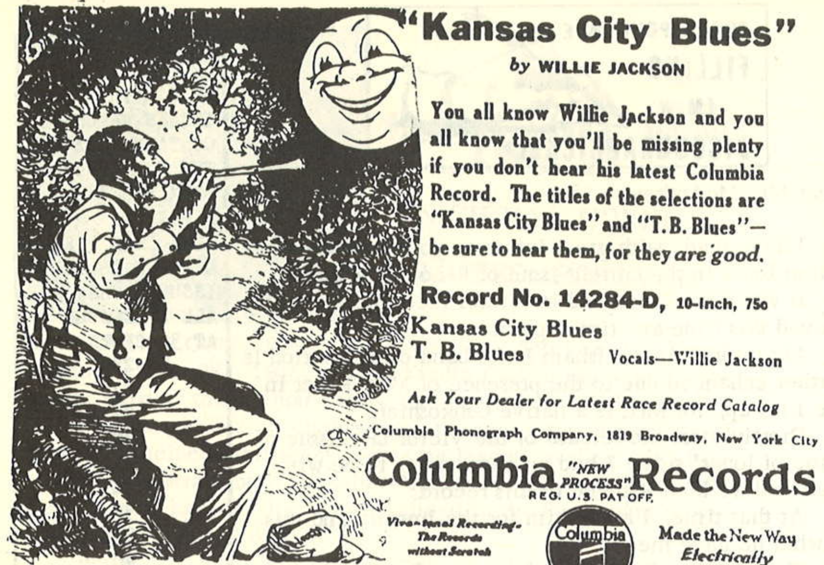
WE HAVE HAD SOME LETTERS ASKING US FOR THE BACK ISSUES WHICH DO CONTAIN DATA FOR THE FOLK AND/OR FOLK BLUES FANCIER HERE IS A TOKEN LIST OF THOSE ISSUES. THEY ARE ALL AVAILABLE AT 30 CENTS EACH.

RR 23, 27, 29, 30, 31, 34, 36, 39, 40, 41, 42, 43, 47, 54, 56, 58, 62, 64, 66, 67, 68, 69

FOLLOWING HAVE INFORMATION ON EDISONIA -30 CENTS EACH

RR 23, 27, 29, 33, 36, 37, 38, 40, 41, 44, 47, 48, 49, 54, 55, 56, 58, 60

PLEASE! DON'T FORGET TO SUBSCRIBE TO "BLUES UNLIMITED". ISSUE 21 IS PACKED TO THE GILLS WITH ERUDITE DATA ON THE BLUES. $1.80 for 6 issues to WALTER ALLEN P.O. BOX 501, STANHOPE NEW JERSEY



SOME THOUGHTS ON BLUES WRITING - 1965

by Samuel Charters

I spent the summer of 1959 living in the cellar of a small house in Brooklyn, New York, while I worked on the book "THE COUNTRY BLUES" - "JAZZ, A HISTORY OF THE NEW YORK SCENE" as well, once the blues book was finished - and I've never forgotten the hot nights and the bleary mornings that I worked over the typewriter. This summer, six years later, I'm spending another hot summer in New York working on another blues book, but writing on the blues now is very different from writing then. Sometimes in 1959 I had spent weeks in libraries and collections trying to find something that someone had written about the early blues and the early blues singers, but I found almost nothing. A few interviews in old jazz magazines, some reviews in a literary journal in the late 1920's, and some ads from the Negro newspapers were about the extent of the written documentary material available to someone doing any research. On these hot July nights of 1965, however, I sit with piles of material beside me. There are articles, record jacket notes, magazine interviews, even newspaper stories, as well as pages of new interview and historical material. In the last six years there has been a small revolution in the writing and the research being done in the blues.

It is particularly interesting to see that none of this work is being done by the academic folklorists of the American academic community. There have been no grants or assistanceships given to anyone who wanted to do work in tracing down old singers and the sources of their music. The collectors have done the job because they felt it had to be done, and thanks to their efforts the story of many older bluesmen has been saved from what would probably have been complete oblivion in only a few years time. It would be an overwhelming job to list all of the new materials that the new writers have found and written about, but it's interesting to leaf through some of the piles of printed work around the typewriter to see some of the things that have been done.

One of the recent pieces that was added to the stack was a printed folder that Bill Givens and Pete Whalen slipped into Volume 8 of their Origin Jazz Library series. With the help of Gayle Dean Wardlow, who is doing research in Mississippi, they have tried to give as much available biographical information as possible on some of the bluesmen whose records they've reissued, including Sam Collins, Skip James, Charley Patton, and Son House. They already included Bernard Klatzko's fine story on the trip Bernie and Wardlow made through Charley Patton's country in Mississippi in the notes to their volume 7, which was a second volume of Patton reissues. The new Son House recording is not yet out on Columbia, but Julius Lester did a lengthy interview with Son and it was printed in a recent issue of Sing Out magazine. The copy on top of my desk is already well thumbed.

Some of the things piled on the table are record albums - at least the covers and the notes, the records are leaning against the phonograph - and over the last few years a great deal of new material has been printed by unsuspecting record companies who really don't want anything more than a sentence printed in large letters - "THIS IS A GREAT RECORD!! IF YOU DON'T BUY IT YOU'RE NO FRIENDS OF OURS." They have to put up with real note writers, however, who have often had important new material to add. There are albums piled up like the Shirley Griffith record that Art Rosenbaum did for the Prestige Bluesville series. Shirley learned many of his blues from Tommy Johnson, the great singer living in Jackson, Mississippi, and in the notes Art has included Shirley's reminiscences of Tommy's life in the 'twenties. In Chris Strachowitz's first Arhoolie release by Mance Lipscomb he included a lengthy booklet written by Mack McCormick which goes into Mance's musical backgrounds, as well as the sources of the songs themselves, and this is in a pile of papers on top of the piano bench. I've also gotten out Duncan Schiedt's excellent piece on Leroy Carr that Columbia printed on the back of their reissue album and the newest Delmark release, Stavin Chain Blues, with Bob Koester's reminiscences of the early years of Delmark records and the sessions he did with Big Joe Williams and J. D. Short. (Len Kunstadt and Vic Spivey have been busy, too, and I've got their newest release, "Mr. Shortstuff" near the phonograph to play whenever I take a moment off. One of the truly fine contemporary blues lp's!)

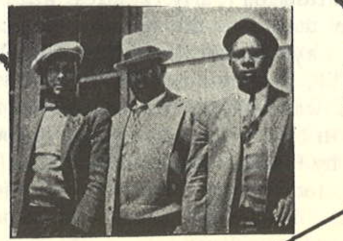
The magazines have been generous with the space they've given to blues pieces, and I've got a folder full of pages that I've ripped out of some of the issues of the last five years. Pete Welding, writing for Downbeat in Chicago, has been doing an excellent job filling in the stories of some of the local men, and there's a piece on Sleepy John Estes that I've left near the top of the pile. Jim Delehant, too, has managed to print a number of blues pieces in the "Rythm and Blues" Magazine that he edits for Charlton publications. Thanks to Jim we have pieces on Muddy Waters, Bobby Bland, B. B. King, Tommy Tucker, and Howling Wolf. Koester and Welding have done some of the writing, and Jim has done quite a bit of interviewing himself.

I've got another folder of letters and manuscript articles that I've been sent, too. George Mitchell has been sending material on the Georgia singers, and John Fahey did a long series of interviews with Bukka White for an article which is still waiting to be printed. Victoria Spivey, of course, has been writing her column in Record Research's pages, and her old friends have made their appearance for Record Research readers. Taken all in all, the amount of paper I have sitting around the front room of our very small apartment is enough to make the place look like a second-hand book store.

The writing goes slower with so much to look through - I have hundreds of pages of new research material myself from the work over the last six years - but it certainly is more fun than it was in 1959. Send us more revolutions like this!

WALTER DAVIS

LEROY CARR



MISSISSIPPI SHEIKS

BO CARTER

RHYTHM & BLUES

By ANTHONY ROTANTE

THE DISCOGRAPHY OF BOB GADDY EXPLORATORY NAME LISTING
...Bob Gaddy is an excellent Blues pianist and vocalist and has remained in comparative obscurity except for a local popularity in Harlem New York City.

and His Alley Cats
M45 I BELIEVE YOU GOT A SIDEKICK JACKSON 2303
M47 BICYCLE BOOGIE " "
(M42 &44 are Sonny Terry)

and His Alley Cats
J4053 NO HELP WANTED JAX 308
J4054 LITTLE GIRLS BOOGIE (Ellen Gaddy)" "
(4055 & 4056 are by Brownie McGhee)

and His Keys
D760K BLUES HAS WALKED IN MY ROOM HARLEM 2330
D761 SLOW DOWN BABY " "
(758&759 are Sonny Terry) (762&763 are Brownie McGhee)

piano and vocal; Brownie McGhee, guitar and etc.
855 OPERATOR(Dupree-Smith) OLD TOWN 1031
856 I LOVE MY BABY(Mordy Dupree) " "

piano,bass, guitar and drums
871 PAPER LADY(Dupree) OLD TOWN 1064

piano and vocal; Jimmy Wright,tp; Larry Dale(gu); Al Hall(b) Gene Moore(dms)
re:Cashbox 4/10/58
893 WOE WOE IS ME(Bob Gaddy) OLD TOWN 1050
894 RIP AND RUN(Gaddy-Dupree) " " "
(same personnel)
909 YOU ARE THE ONE (Gaddy & Richburg)" " 1057,1074
910 TAKE MY ADVICE(Gaddy & Richburg) " " " "

Unknown
923 WHAT WOULD I DO(Gaddy) OLD TOWN 1064

Jnknown
934 TILL THE DAY I DIE (Gaddy) OLD TOWN 1070
935 I'LL GO MY WAY(Bob Gaddy) " " "

Unknown
948 EARLY ONE MORNING(Bob Gaddy) OLD TOWN 1077
949 WHAT WRONG DID I DO " " "

DOWN HOME BLUES DEPARTMENT: MONROE "MOE" JACKSON ON MERCURY
MUNROE "MOE" JACKSON With His Guitar Blues
2205 GO 'WAY FROM MY DOOR(Boyett) (Wing BMI 2:50)MER 8127
MUNROE "MOE" JACKSON With His Guitar Boogie Piano by Mason Brown
2204 MOVE IT ON OVER(Williams)(Acuff-Rose BMI 2:40) " "

Just in: 2205 has been reissued on BLUES CLASSIC LP No.5 Who is this most intriguing dispenser of the happy down-home blues vehicle? A real superbe item for those who dig their blues earthy. "Moe" is Mr. Versatility on 2205 as you can hear streaks of Blind Willie Johnson(growl and nasality), Leadbelly(moans and dramatics) and Charlie Lincoln(sardonic humor and laughter), and a heck of a lot of Moe. He's an old fashion guitar picker, too. On the flip side Moe captures the Hokum Boys chanting style, acc. by a Tennesse-style of Blues piano, Mason Brown.

BLUES ARE MY BUSINESS by VICTORIA SPIVEY

***** A PHOTO IS WORTH A THOUSAND WORDS******

THREE NEW KINGS WITH THE POOR QUEEN! That's a convertible, Folks. Seated next to me are Little Brother Montgomery who was in NYC for an appearance at Gerde's Folk City, and right behind him is Lonnie Johnson who was blazing New York City for 3 months with engagements at Gerde's, The Owl and The Gaslight. And to Lonnie's side is Sonny Greer who was gigging at the Metropole. We had just finished a 4 hour recording date for my own record company in which the boys gave me all the solid support you could expect from great true blue veterans. In addition to my vocals, Little Brother chimed in beautifully with two vocals, surprising me with one being my Black Snake Blues. And did he sing it!! Lonnie also made the date a strong one by adding to 2 vocals. Lonnie is so much blues that tears run down his face when he reached the climaxes of his songs. And then there is Sonny Greer. Everybody knows what a wonderful great drummer Sonny is (history can tell you) - and I can tell you that his drumming for Blues singers is a dream. You can't be lazy with Sonny around on the skins, as he really made me give out with his inspiring technique.

To my left is none other than Mr. Folk Music himself, Moe Asch - and to my right is Little Bro. Montgomery who I have mentioned above. This photo was taken in the rear of Gerdes Folk City where Little Brother and charming Barbara Dane had a two week engagement in June.

Here's still another photo. That's Little Brother again (smiles!) and to my right is the handsome Peter Chatman who everybody knows as Memphis Slim. He has been in Europe for some years - but he made it into NYC in mid June to fill engagements at the Newport Jazz Festival and the Vanguard with my robust pal, 'Papa' Willie Dixon. I thought to myself, going back to those wonderful days when Slim and myself were members of Horst Lippman's European Blues package in 1963, how wonderful it would be to get Memphis Slim for my record company. I said to myself, "Victoria, you're the poorest and need the mostest. You better get a taste of this fine artist." And I'm telling you, he is some performer. He walked into the studio with not one piece of paper, sat down, put those long fingers to work at the piano, and knocked over an LP, all adlib. His mood was loneliness for Europe as he told his story the best way he could - in the Blues. As a surprise he wailed my TB Blues with such power that I felt a shudder come over me. Such feeling! And then he consented to do a duet with me which made me very happy - and this closed out this wonderful session. Slim is now back in Europe - and when this LP is issued you will know why. THIS HAS BEEN SOME JUNE!! PS: All photos by L.Kunstadt

SING OUT!

165 West 46th Street / New York 36, New York

Articles including

R & B (Tony Glover)
Leadbelly: A Great Long Time (Fred Ramsey)
An Open Letter to Bob Dylan (Irwin Silber)
Selma: A Folksinger's Report (Len Chandler)
Songs of Hanns Eisler (Eric Bentley)
High John the Conqueror (Julius Lester)

plus
(In every issue) Johnny Appleseed, Jr., by Pete Seeger, Frets and Frails by Israel Young, Breakdown by Robert Baxter, book and record reviews and our famously outrageous Letters to the Editor.

If you want to know
All there is to know
about

FOLK MUSIC

Read SING OUT! — the national folksong magazine. In each issue, traditional songs, songs of other countries, new songs. Articles on folksinging, book and record reviews, etc. Articles and songs by and about Pete Seeger, Leadbelly, Bob Dylan, Joan Baez, Woody Guthrie, Alan Lomax. Edited by Irwin Silber. Pub. bi-monthly.

Subscription: $3.00 per year
$5.00 two years

WEEMS (CONTINUED FROM PAGE 5)

this period, BOULEVARD OF BROKEN DREAMS/SONG OF SURRENDER (5288), both from the priceless Dubin-Warren Constance Bennett MOULIN ROUGE score.

RED INGLE, WES VAUGHN and ELMO TANNER were now the featured vocalists, and 'TROUBLE' and its coupling, a minor Freed-Brown theme from the film of the same name, HOLD YOUR MAN, were expertly sung by the suave, concert-type voice of ANDREA MARSH.

While still quite easily recognizable as the wonderful Weems band, the orchestra's style was slowly changing and veering more toward the sweet than it ever had before. The Bluebirds were rather more subdued, although still unhackneyed, than the last few years of Victor plums. As Bluebird found its niche, their early artists vanished, and by 1935 there were no more Weems sides being recorded. For the first time in over a decade, there were no Weems records on any label excepting those not yet deleted by Victor and Bluebird. After a lapse of a couple of years the band reappeared, this time on DECCA, for whom they turned out about sixty sides within the next two or three years. The output was varied; there were many novelty numbers, as on Victor, and on these and other faster vehicles the band was not unlike its earlier incarnation; however, ELMO TANNER, a fairly popular vocalist of the late twenties, sometimes did whistling solos, and Weems began to feature these. One of his last cuttings for Bluebird was a rhumba-ish arrangement of HEARTACHES featuring such a solo. It caused very little stir, nevertheless it was one of those recreated intact on the DECCA label, where it also languished until during a prolonged Federation of Musicians strike when nothing was recorded for years, scads of old platters were filched from dusty shelves and reincarnated over the airwaves, in sheer despair. Some astonishing million seller hits were born, and HEARTACHES was one of them, and by the old coincidence of two companies having the same band do the identical arrangement of the same song with nothing like the usual time lapse supposedly observed out of courtesy if nothing else, both of them became the number one hit and had bands running amok trying to dig up other old arrangements they felt must be potential hits too. Many novelty arrangements with Tanner vocals turned up on DECCA, including NOLA, BUFFOON, Con Conrad's intriguing MOONLIGHT, PICTURE ME WITHOUT YOU, and a sparkling Cole Porter original with a counter-melody running through it, HEY, BABE, HEY, from M. G. M's Born to Dance, and it also featured RED INGLE and PARKER GIBBS.

PERRY COMO began to do the bulk of the straight vocals, with some by MARY LEE. The best of Como's, perhaps, were a snappy version of I WONDER WHO'S KISSING HER NOW and a chorus-backed arrangement of THAT OLD GANG OF MINE. Although no longer the sizzling syncopaters they were on Victor, the band still was definitely distinctive and many fine sides were etched during their DECCA period, even though too many of them were diluted for the benefit of whistling solos. Of them all, MOONLIGHT, to me, stacks up with some of the best of the Victors.

World War II did to the bands in the '40s what the depression had done a decade earlier: weeded out all but the best-sellers, and once again Weems was one who fell by the wayside while many flashier orchestras went on to the top. But the public began to tire of the ceaseless swing bands, and a resurgence of sickly sweet sounds began to take the place of the blazing brasses. Drastic changes had taken place by the times Ted Weems reappeared on discs for the then infant MERCURY label, and it was obviously not the same band. ELMO TANNER came back with them, and an attempt was made to duplicate some of their old novelty hits or dress them up in different vehicles, such as the old college song, VIOLETS and MICKEY in the garb of Heartaches, rhumba rhythm, whistling and all, but apparently the essence was gone, never to be found again. About 1960, the Strand label released two new Ted Weems Stereo LPs. They do a lot of standards, including HEARTACHES, MICKEY and a flock of fine old numbers they never did before, but while it is a workmanlike two-dozen sides, it could well be twenty-four other bands, including the whistler, who was no longer Elmo Tanner. Ted Weems' obituary appeared just a few short years ago, but his marvelous music died twenty years before he did.

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN 11205 N.Y.

AUCTION CLOSES SEPT 15, 1965

MINIMUM BID 50 CENTS PER RECORD

CONDITION GUARANTEED

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED PER EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

CLAUDE ABADIE-HotJazzOnFr.SWING $1
1 JAZZ ME BL/TIN ROOF BL " 212 E#
ROY ACUFFsMOKY MOUNTAIN BOYS
2 PINS&NEEDLES/LIVE IN CO36856 E#
3 PRECIOUSJEWEL/ComeBACKOK05956 E#
4 BluesInMyMIND/Silv.TMPT" 6735 E#
LARRY ADLER-FineHot-RareAustReZONO$1
5 ST.LOU BLUES(FineHotVocal)MR1883E
OLGA ALBANI-FineMusicalComedyStar20s
6 I'LL SEE UaGAIN/ItsUILuvVI22313N$2
ALLEN QUARTET -folk $2 min OK45130
7 MyOlCottageHOME/PreciousSAVIOR NE#
BARCLAY ALLEN-FineJazzPiano
8 NOLA/BeganInHAVANA CAP15130 N-
9 BARCLAYBOOGIE/GreenEYES"15141 E
BLINKY ALLEN-GoodBluesVocal&JumpBand
10 MyBabyLuvsME/TAKESWINGTIME327 N
RED ALLEN
11 DrinkHEARTY/CRAWL VI201813 E#
TONY ALMERICO-rareN.O.Band$1.25
12 HADACOLBOOG/URascalCres.CITY103N
AMBROSE ORK*WhoIsVocal?
13*50MillionRobins/CASINO*BRg81227E
14 MARACAS/CARAMBA DEeF5490 E#
15NEVERMORE/FollowSecret DE246 E#
16 CARAVAN/TwiliteTURKEY "1442 E
ALBERT AMMONS
17 ShoutForJOY/MeadleLuxV04608 N
GENE AMMONS
18 GRAVY/Want2B LUV PRES717 E#
19 SAINTS/HOT STUFF " 754 NE#
IRA AMOS singTheBluesJumpBandAce
20 Blue&DISGUSTED/WHAT MOD817 E#
MARIAN ANDERSON-OneOfHerEarliest
21 DeepRIVER/WayCLOUDYVI19227E$2
ARDEN-OHMAN ORK
22 FunnyFACE/SWONDERFULVI21114E#
23 ITS U I LUV/WHY "22205E#E
24 OutOfBREATH/OnlyHUMAN22481 E
25 MadeHABITofU/OrWhatHaveU22017 E
ARKANSAS TRAVELERS-Hot&Rare$2.50
26 WASHBOARD BL/BONEYARD HA332 E
LOUIS ARMSTRONG *Hot5or7 #$1.25
27*MUSKRAT/SID DAT* CO36153E#$1
28 OL MAN MOSE(RareDTake)DE622E#E$4
29 Jonah&Whale/SHADRACKDEeF6835E#$1
30#MANDY(WillmsB15)BLACKBDJAZZ502NE#
31*TiteLikeTHIS(digPass)HEAR ME TALKING2U* OK8649V#V $1.75
32*ST.JAMES/SAVE IT*$2.50OK41180 E
33 MOHAGONYHALL/Duke-BlackBeauty(pho) on PAeR571E#N $1.25
34 I'mInMarket4U/VenutiBlueFour-Ragg TheScale PAeR778NE# $1.25
35*GULLYLOW/*WILDMAN SP.EDIT5003N1.25
36 MightyRIVER/BasinST VI24351V#V$1
GUS ARNHEIMwithBING CROSBY-vo $4 min
37 ThemThereEYES/ LittHINGSVI22580E#
38 GONNA GET YOU/HO HUM "22691E#
39 THANKS TO YOU/1MoreTIME"22700 E#
EDDIE ARNOLD TENNESSE PLOWBOYS
40 MollyDARLING/MakeNoDIFFVI202489E#
41 WillCircleBUNBROKEN/WHO"202491E#
FRANK ASSUNTO DUKESDIXIELAND-BANDWAGN
42 Duke'SSTOMP/HINDUSTAN NOB9 N$1
FRED ASTAIRE on Brg81155E# $1
43 ShallWeDANCE/LetCallWholeThingOFF
MR GOOGGLE EYES AUGUST-JumpBlueVo&Ork
44 OH HO DOODLE LU/LeadUsDUKE156 N
GEORGIE AULD *hawk,Snake,ShaversEtc
45 WantMyMAMA/ANGEL VRS8152 N
46 IMAGINATION/ShakeDownSTARS8199N
47*PORGY/PickUpBOWS* AP754 E#
GENE AUSTIN *WithCandy&Coco
48*ChinaBOYS/SOUTHLAND* DE1656E1.50
49 4GIVE ME/SomedaySweethrtVI20561E#E
50 1 SweetLETTER/YESTERDAY"20730 E
51 Without USweethrt/Bouquet21374 E
GENE AUTRY /E#E
52 MerryGoRoundup/Begin2CAREOK05257
53 GoobyeLitDARLIN/WhenGONE"05463NE#
54 BeHonestWithME/WhatGONNA"05980 N-
55 TearsOnMyPILLOW/AnotherPAL06239E
56 URMySUNSHINE/MakeNoDIFF 06274 E#
57 DontBiteHAND/GodLuvAMERICA06359E
58 GoodByeLitDARLIN/GONEV005463E#V
59 MaryDEAR/ONLY 1 LUV "05599EV#
AVON COMEDY FOUR-SmithDaleEt60a
60 CRAZY OVER EV GIRLinFRANCE2399 E
61 WhenIGetBackToLuvland/ a2433 E#
62 HungRestrantSCENE/WEDVI35602 N
MILDRED BAILEY *RimChipNoGr
63 WillowTREE/HONEYSUCKLEDE18108N-
64 InLuvInVAIN/AllGLITTERS MAJ1034E#
65 LuverComeBack2ME/SUNDOWN"1101 N
66*SomedaySweethrt/DayDONEVO3057NE#$1
67 LuverComeBack2ME/SkyBLUE"3982E#$1
68 DownHEARTED Bl/GulfCOAST"4800E#$1
69 " " / Tilton VDISC524 V#$1.25
PEARL BAILEY,Chittison,ShaversVD431E-
70 HeDidntAskME,QUICKER/Charioteers$1
BELLE BAKER
71 ARENT WE ALL/TALKIN PIC BR4550E1.50
72 MyMAN/ThatHowIFeelBoutU"4086 E$2
73 FlyinTONY/GINSBERG GALA1008N$1
74 MyKID/Shannon 4 VI19605E#1.50
BUDDY BAKER ORK-FrenchHornBoydRaeburn
75 STARS FELLonALABAMA/StarEXCLU1003N-
JOSEPHINE BAKER*JollyRoger2001N #1.25
76*GetUUnderMySKIN/J'AI DEUX AMORS$1
77#MINUIT/REVOIR PARISPACIFICfr3283E#
KENNY BAKER VI26543
78 AliceBlueGOWN/OlMillSTREAM E#
PHIL BAKER
79 BigButterEggMan/Ann&SedanCO521E#$1
80 AtTHEATRE/pt 2 VI20970N-$1

BAMA BOYS *RedHotTp&Gtr
81 PleaseBeKIND/*MAMENTSBB7494E$1
BANJO KINGS-Roundtree&Roberts
82 MyGalSAL/BeautDREAMERGTJ89 E#
BAR X COWBOYS $1 /E#
83 JAMMIN SteelGUITAR/WHY DOBB330506
PAUL BARBARIN,Burbank,SantiagoEtc $1
84 PANAMA/JustLittleWHILECI1065 E#
ROY BARGY plays own comp
85 PIANOFLAGE/Knice&KNIFTYVI18969E#
BLUE LOU BARKER $1 (withBarkerBand)
86 TMB MAN BL/New URE DOWNCAP70007N-
CHARLIE BARNET
87 BUNNY/ATLANTIC JUMP AP1065 N
88 MyOldFLAMEEastSIDE AP1084 N
89 LILACSinRAIN/GirlWith BB10439 E
90 POMPTON TURNPIKE/DONT "10825 E#
91 REDSKIN RUMBA/SOUTHERN "10944 N
92 " "(DamonRunyon) CAP10174N
93 RUBARB/SwingDownLANECLEF89049 E#
94 GulfCOAST BL/DropMeOFFDE18810 E#
95 AndyBOOG/BABY U CANCOUNT"18888NE#
96 PHYLISSE/COMANCHEDANCEHMVb9553 N
97 FirstTHRILL/2Good2Be ME60712V#V
98 CrossPATCH/SwingWaltz "60713 E-
99 CHEROKEE/ChlstnALLEY MER8981 N
100 SHARECROPPIN BL(KayStar)VD326 V
COUNT BASIE /BR02644
101 DOGGIN ROUND/BlueSENTMTL E#
102 BREAD/TIPPIN QT CLEF89085E#
103 POUNDCAKE/ClapHANDS COswDZ286 E
104 XMAS SEAL CAMPAIGN-1959(14 minute Show on LP)/SammyDavisRCAcustomLPE#$5
105 GeeBaby(Rushing)/HermanVD552V#
SIDNEY BECHET $1 min
106 KC MAN BL/PolkDotSTMPCO38319E#
107 LuvForSALE/ShakeEmUP "38321 E#
108 ViperMAD(Sissle)AmmonsDE3521EE#
109 BlackSTICK "/BudFreeman"3865E#
110 BABYWentUPleaseComeHOME/HMVb9385N-
111 RipUpJOINT/TexasMOANER" "9474 N
112 ChinaBoy(Mugsy)4,5TIMESHRS2001N-
113 BlameItOnBLUES/WEARY JzSELECT521N-
114 GEORGIA(Humph)ToldUONCESAV746E#E
115 WildMAN/ShakeItBreakItVI26640E#E
116 BluesInAIR/MOOCHE vi201510E#E
MR BEEBE of RadioFameMonologue E#
117 TodayI'mTHINKING/ConcludeDE40157
BIX BEIDERBECKE great ones $1 min
118 LonelyMelody(Bing)MONDAYONBILT N
119 MARY(BING)CHANGES BILT1032NE#
120 SORRY/BEST GALTurnMeDOWN"1097 N
121 LuvAFFAIR(Trumbr)JapSAND"1103 N
122 TheuSWELL/LOUISIANA CO35665E#
123 OlManRIVER/WA DA DA "35666 N-
124 JazzBandBALL/JazzME "36156 E#
125 JazzBandBall/JazzMe E03042E-V#
GRAEME BELL greatTradBand $1
126 FreeMan Bl/O Peter JUMP22 N-
127 BMGHAMBERTHA/BABY WONTNIXA1103N-
128 JennyBall/BANKSIA MAN RAMP10E#
JESSE BELVIN-BluesWailer&Stars
129 BabyDontGO/ConfusinBlSPEC435E#
BEN BAD BOYS-rareGoodman[illegible] $4
130 WANG WANG/YellowDOG VI21971 V
BUSTER BENNET-fineHotBluesVo&Band$1
131 ReeferHEADWOMAN/LeapFROGCO36873N
GLADYS BENTLEY-rareGreatBlues $3.50
132 RedBean(ChipNoGr)GORILAOK8707 E
BUNNY BERIGAN
133 CantGetSTARTED/SpanishSP.ED5004N
134 StudyInBROWN/CARAVANVI25653E#E
135 JazzMeBl/ChangesMADE "26244E-V#
136 TREES/RussianLULLABY "201501 E
137 CantGetSTARTED/PRISNER"36208EV#
AL BERNARD *BothWithFentonButDiff
138*MEMPHIS BL/FrankieJohnnyBR2107E
139* " "/HESITATE(Hot)Who?)"3553EE-
140 LOUISIANA SUSIE/ENGINEBR4259E-
CLYDE BERNHART& AllStars
141 BluesInRED/SCANDALMAMAMUS348 N
142 BluesBehindBARS/BOOZE "506 N
BIG BILL& HIS CHICAGO 5 $1
143 HardHeartWOMAN/MOVE CO37196N
BIG BOY & SHORTY-ComedyDialogues
144 MOTORING/EVOLUTION OR1085 E#E
145 ALL AT SEA/MONEYLESS"1114 N
BIG DUKE-greatGreatBluesWailer&Band$1
146 BABY BEAT IT/BEGGIN FLAIR1029NE#
BARNEY BIGARD allstars *BLUE ACE
147 READY EDDY/LamentJavnet*230E#
148 LULL AT DAWN/CHARLIEBB10981EV#
149 LULL AT DAWN/ " HMVb9185 N
RALPH BINGHAM ComicStories
150 JestsFromGEORGIA/RASTUSVI17818E#
151 RastusJohnsonAtWEDDING"18231 E
152 BroJonesSERMON/JoyRIDE"18587 E
153 BoyInBLEACHERS/PssumHunt35490E-
JIMMY BINKLEY COMBO-FineJumpBluesOrk
154 WINE/BOOGonHOUR CHECKER789E#$1
OSCAR BIG BLUES BLACK-FineBluesWail
155 TroubleInMIND/LOVE ATLAN956NE#$1
JACK BLAND RYTMAKERSwithRedAllen has insideInaudiblecrack-VeryHot$2
156 WhoStoleLOCK/SOMEONE ME12513 E#
JULES BLEDSOE -FamousOrigOldManRiver$3
157 POOR MONAH/GoDownMOSESDAVIS8001E#
BLUE CHIPS-GreatBluesPno,Clary&Vocal$2
158 CHIPPIN ROCK OF BLUES/ME60955V#
THE BLUES MAN-fineVocal'MainstreamOrk
159 MY BABY BL/KC BOOGIE JUKEBOX101E#1
THE BLUES WOMAN-FineVocal&MainstreamOrk
160 VOO IT/CRYING BLUES JUKEBOX502N$1
JIMMY BLYTHE JR(GreatSammyPriceSoloJob) $1
161 FinallyGotcha/BOOG MEZZKINGJA2145E#
BOB & MONTE -rare folk $3 VO 5387 E
162 WHERE SUN GO DOWN/HEARTVO[illegible]87 E

JOHN BOLES [illegible]
163 ROMAN[illegible]
CLAUDE BOL[illegible]
164 U RAS[illegible]
165 RIVERS[illegible]
166 DIPPER[illegible]
BABY BONN[illegible]
CARPENTER [illegible]
167 LONGIN[illegible]
above one [illegible]
BOOKER MA[illegible]
168 O MARY[illegible]
BEA BOOZE [illegible]
169 LUV2G[illegible]
170 SEESE[illegible]
171 SEESE[illegible]
I LuvUAft[illegible]
IRENE BORD[illegible]
172 Believ[illegible]
EARL BOSTI[illegible]
173 AWAY/L[illegible]
174 SLEEP/[illegible]
175 FLAMIN[illegible]
176 WhatNe[illegible]
177 Cracke[illegible]
178 Major&[illegible]
CHRIS BOUC[illegible]
179 HANNAH[illegible]
AL BOWLLY [illegible]
180*BasinS[illegible]
BILL BOYD [illegible]
181 DRIFTI[illegible]
EDDIE BOYD[illegible]
182 24 HOU[illegible]
183 REAL G[illegible]
184 I'VE B[illegible]
PAUL BOYER[illegible]
185 EatinM[illegible]
aboveFine[illegible]
TOMMY(MARY[illegible]
186 EverSe[illegible]
JOSEPHINE [illegible]
above 'rec[illegible]
187 BlueHE[illegible]
WILL BRADL[illegible]
188 Johnso[illegible]
189 ScrubM[illegible]
190 ITS SQ[illegible]
191 CHicke[illegible]
192 Ghost[illegible]
LARRY BRE[illegible]
piano guita[illegible]
193 Found[illegible]
FANNY BR[illegible]
194*Rather[illegible]
MILT BRIT[illegible]
195 O F[illegible]
196 MyBA[illegible]
HADDA BR[illegible]
Jazz pia[illegible]
197 POLON[illegible]
198 HUMR[illegible]
199 HUNG [illegible]
200 HOLLY[illegible]
201 MELOD[illegible]
BROWN & T[illegible]
Historic[illegible]
be Negro[illegible]
202 SAXOP[illegible]
LES BROWN[illegible]
203 HaveU[illegible]
204 Marc[illegible]
205 Jelti[illegible]
206 NOTHI[illegible]
207 Mexic[illegible]
NATURE BO[illegible]
208*WHEN [illegible]
ROY BROWN[illegible]
209 I FEE[illegible]
210 LongB[illegible]
211 Doubl[illegible]
DAVE BRUB[illegible]
212 Body&[illegible]
213 LAURA[illegible]
214 Tea42[illegible]
215 ALWAY[illegible]
216 Me& M[illegible]
CAROL BR[illegible]
217 WISH [illegible]
218 IF I [illegible]
219 LOUIS[illegible]
WILLIE BR[illegible]
220 VIPER[illegible]
TIM BRYMN[illegible]
221 Wan[illegible]
CHICK BU[illegible]
222 U GOT[illegible]
223 MUST [illegible]
224 WishU[illegible]
225 PlkaD[illegible]
BUMBLE BE[illegible]
226 ROUGH[illegible]
REV J.C. [illegible]
onColumbia[illegible]
227 WHAT[illegible]
REV BUR[illegible]
228 EVEN [illegible]
BEN BURTON[illegible]
229 CHERO[illegible]
JOE BUSHK[illegible]
230 Stomp[illegible]
231 IT N[illegible]
232 DAHLIN[illegible]
BILLY BUT[illegible]
233 STEAM[illegible]
234 STEL[illegible]
235 BUGL[illegible]
ERSKIN[illegible]
236 Par[illegible]
237 SLEE[illegible]
238 WHAT[illegible]
239 LITE[illegible]
240 C[illegible]
DON B[illegible]
241*T[illegible]
ROY B[illegible]
242 K[illegible]
CAB [illegible]
243 [illegible]
244#[illegible]
245[illegible]
246 [illegible]
247 S[illegible]

[illegible]6422 E
[illegible]6547 N
[illegible]6717 NE#
[illegible]VO5005EE-
[illegible]DELLTALBERT
[illegible]MOSESVD469E
[illegible]ctified$1.25
[illegible]VI20546 V
[illegible]rch*dgsPass
[illegible]nBWAY1203E-
[illegible]PE14667E#
[illegible]/E#E
[illegible]EPCOa3784
[illegible]E23529 N
[illegible]M1071E#
[illegible]"1071 E
[illegible]"1094 E#
[illegible]"10105EV#
[illegible]ls10105E#
[illegible]ne,ZuttyEtc
[illegible]CAP10009E
[illegible]on"10011N-
[illegible]etc10012NE#
[illegible]AllStars
[illegible]ADE27474E
[illegible]S"27747E#E
[illegible]yOwnTunes
[illegible]rsVD536 E#
[illegible]D3172E#V#
[illegible]CVRY113E#E
[illegible]CAP1311E#
[illegible]"1733E#
[illegible]"1876N-
[illegible]ELL $3 min
[illegible]VO 02657E-
[illegible]#2" 02762E-
[illegible]CAP144E#V#
[illegible]L"10038 N
[illegible]tDE3588 E
[illegible]E(Dutch)
[illegible]E E# $3.50
[illegible]NORG111E#
[illegible]"120 N
[illegible]RAG-rare
[illegible]3.50
[illegible]ing)e19E#$3
[illegible]luesChips gr*
[illegible]COOKOK8870E
[illegible]chumanHeink
[illegible]17044 E#
[illegible]a "87001V#
[illegible]188265 E
[illegible]VI89060 E
[illegible]k $2
[illegible]denVI16547E#
[illegible]Tracy RARE$2
[illegible]/VI22768E#
[illegible]neDavis-vo
[illegible]DE48151E#
[illegible]MANOR1038N
[illegible]als too
[illegible]01921E-
[illegible]02670E-
[illegible]Hot20sJazz
[illegible]#CO909V#1.50
[illegible]CO1539E-$2
[illegible]atOldies
[illegible]b4173E$2
[illegible]9000 N $1
[illegible]J.O.14N-1
[illegible]I250092 N$1
[illegible]TURE104
[illegible]MADE NE#$1
[illegible]JazzSTATE
[illegible]AMP40012V#
[illegible]nSTOMP....
[illegible]8 LONDON184
[illegible]T BLUESE#$1
[illegible]MUS314E#
[illegible]ON"315 N
[illegible]yHarrison
[illegible]CO36009E#
[illegible]1039E#E
[illegible]BB11076N
[illegible]A"11140N-
[illegible]ore*31001N
[illegible]N*31004N
[illegible]25789NE#
[illegible]nsid25825E-
[illegible]VI26006NE-
[illegible]up"26161E#
[illegible]an"26283N-
[illegible]-Instruction
[illegible]COa1540 E
[illegible]a1543 E#
[illegible]bid
[illegible]EVI27634E#
[illegible]TE"27637E#
[illegible]evins
[illegible]ZME13079E#
[illegible]E18071 E
[illegible]N"18072E
[illegible]SCHIRM508N
[illegible]eByPerry
[illegible]ord ¼"Bite
[illegible]VENVO1001EV
[illegible]instreamJazz
[illegible]DEMELODISCE#
[illegible]Printemps
[illegible]OGVI24332E
[illegible]AN"25439E
[illegible]1 VI1682N-
[illegible]VI1685N-
[illegible]rene"36191E#
[illegible]"36192E
[illegible]CO15218
[illegible]RKER V
[illegible]&Guitar
[illegible]dInHolwdE#
[illegible]VIMP5321E#
[illegible]RMOD658E#
[illegible]E " 732N-
[illegible]ocal&Band
[illegible]CO37282E#
[illegible]SBR 145,#

BING CROSBY
341 TooLate/GoodNite BR6203E-$2
342 PLEASE/WaltzinInDREAM"6394V#V$1
343 GHostOfCHANCE/EchoVALLEY"6454V$1
344 THANKS/BlackMOONLITE"6643EV#1.50
345 DayUCameALONG/GUESS "6644V#1.50
346 HomeOnRANGE/LastROUNUP"6663E$2
347 OnceInBlueMOON/GOODNITE"6854V$1
348 LuvInBLOOM/STRAIGHT BR6936E $2
349 RestEndTRAIL/TWILITEBRe02217 N
350 CantEscapeFromU/HOUSE "02285 N
351 SO DO I/1,2ButtonSHOE "02317 N
352 MOONLITE&SHADOWS/What "02402 N
353 ONE ROSE/SweetLeLani "02412 N
354 HulaHEAVEN/ " " "02443 N
355 FolksWhoLiveUpOnHILL "02484 N
356 MoonGotInEYES/SMARTY "02498 N
357 InMissionBySEA/StillLUV"02525N
358 Don'tBeThatWAY/Little "02618N
359 OLCOWHAND/BUCKAROO "02925 N
360 SOMEBDY LUVS ME/MAYBE "02986NE#
361 CantGetINDIANAoffMIND/"03073N
362 VeryThoughtOfU/TouchLIPS"03079N
363 LoneStarTRAIL/NITINGALE "03127N
364 WHISTLERMOTHERINLAW/ BR03289 N
365 DAYDREAMING/UR MYSUNSHINE"03300N
366 LastROUNDUP/StoleGabeH$1 COdb1894N
367 BluePRELUDE/SomeOfDAY$2COJapm100N-
368 NoTeImporteSABER/FLORODEONarg286N$2
369 LastROUNDUP/GabeHORNV02879E#E$1
BINGCROSBY,MaryMartin&JackTeagarden
370 WAITER,PORTER,SUNSHINESVD542E$3
BOB CROSBY ORK GreatJazz *CAP1525
371 That NaughtyWLTZ/SHANGHAI *V#
372 PANAMA/SWING SugarBOWLCORAL60098E#
373 SO.RAMP STPARADE/SMOKEYDE2569E#
374 BoogWOOG MAXIXE/HiSociety"2848EE-
375 Between18th&19th/WANNA DE2935V#V
376 SMOKEYMARY/ComeBackPAPA"3336E
377 MUSKRATRAMBL/DIXIELAND "3338E-
378 GIN MILL/BOOGWOOGMAXIXE"3382E#
FRANK CRUMIT
379 OL APPLE TREE/CantSTANDDE1708E$1
380 UKELELE LADY/SWEETIE VI19701 E
381 GoinFromCOTTONFIELD/ VI19777 E
382 GetAwayOldMAN/PrettyDEAR"20137E#
383 GayCablero/LearnBoutWOMEN21735E#
BERNIE CUMMINS Ork
384 ABSENCE MAKES HEART/ VI22425E#N
FRANK DAILY ORK
385 WhileCigretWasBURNING/BB10004E#E
PETE DAILY CHICAGOANS JAZZ
386 CircusSLIDE/WarBREAKSCAP15315E#
387 YelpinHOUND/ClarMARLADEJM30E#E
VERNON DALHART
388 10000YEARSfromNOW/ BA1248 E-
389 WhenUreFarAWAY/MELODYGNT6012E$2
390 GetAroundOldMAN/B1RIDGE"6076E-2
391 SongFAILURE/MinerPRAYERVE1634E#2
TADD DAMERON AllStars
392 DAMERONIA/TheCHASE B.N.541 N
393 JAHBERO/LADYBIRD B.N.559 N
HELENE DANIELS(vo)NatBrusiloffOrk
394 WhereIsSUN/OlPlantationMASTERE
MME ALEXANDRA DANILOVA-WorldBalerina
395 PresentsIntemedExerciseRAINBOWE#
JOE DANIELS HOT SHOTS-GreatJamBand
396 FAREWELL BL/ChinaBOY DE2036E-
397 CRASHIN THRU/WarDANCE "3370E#
JOHNNY DANKWORTH SwinginBand
398 MyBUDDY/JerkyTHING PAeR3836E#
399 OO BE DOOP/RunWILD " R3850NE#
JIMMY DAVIS ExGov.LouisianaFolker
400 SweethrtWestTEXAS/JUSTDE5415 E
401 I'mSORRY NOW/OtherMAN DE5926E#
402 CHILLonHILL/IsIt2LATE "6100E#
403 LuvPleaseDontLetMeDOWN"6105E#
404 GRIEVINMyHeartOut/SORRY"18756E#
MAXWELL DAVIS GreatMainstreamBand
405 JumpWithLloyd/NewFlyinRPM332V#
406 DontWorryBoutMe/WhiteSWINGTIMEN-
MEYER DAVIS ORK(SwaneeSynopaters)
407 DontRemindMe/CaressYOUBR4179E#
WALTER DAVISON LOONS(ClydeMcCoy1st
408 PUSSYWILLOW WHISPERS/COe4451E
DOLLY DAWN(vocals&Ork)*VARIETY
409 ToASweetPrettyTHING/*544 E
410 ALIBI BABY/U&M,Used2B*557 E#
411 U WillBeREMINEDofME/ ,VO4128 E
412 ITS FUNNY TO EVRYONEbutME"5045E#E
TOMMY DEAN GoodMainstreamBand STATES
413 LONELY MONDAY(VocalByJewelBelle-(VERY PRETTY)/COOL ONE/ 106E# $1.
EDDIE DELANGE fineSwing 30s ork
414 SerenadeToWildCAT/BEERBB 10199E-V#
415 EagleEyeFINKLE/MrsMOSE"11213E#
VAUGN DELEATH sings
416 O HOW I LUV MY BOATMAN/CO1016 E
417 ALICE IN WONDERLAND/ CO1715 E
418 HERE COMES FATIMA/HERSHEL2011E
419 AllByMYSELF/WhoBeNextOK4355EV#
420 GEORGIA ROSE/James OK4525E
DENZA DANCE ORK(Research) CO.e4007E
421 EvrythingGonnaBeAllRITE/
EMERY DEUTSCH ORK *VIKING(flexo)
422 OUR LUV AFFAIR/BRAHMS*102E#
423 IF I KNEW THEN/BONNIEBB10440E-
424 JOSEPH/BUBLITCKI BR8109 E
425 SPRINGisHERE/DidU BR8159 E
HARRY DIAL BLUSIANS-rare $1.25min.
426 WeddingDayBLUES/LIKEQUEEN4164E#E
DIXIE JAZZ BAND-NOJB &Henderson
427 HOW COULD U LEAVE ME/HARDHEART HANNAH OR 271V#V $2 min
DIXIE STOMPERS-*LamBiteNoGr
428*ClapHANDS/SPAN.SHAWL* HA70V$1
429 SNAG IT/AintSheSWEET HA353E$1.50
CALVIN DIXON(BlackBillySunday) $1
430 EAGLE STIRRETHinNEST/CO14057 E
FLOYD DIXONSingsBlues-HotR&BBand
431 HardLivingALONE/PLEASESPEC468E#
432 HoleInWALL/OlMEMORIES "477E#
433 NoseTROUBLE/OO EE "486N
434 PRARIE DOG HOLE/USUPREME1546N$1
435
WILLIE DIXON -FineSolidBlues $1
436 Cry4MyBABY/LuverMANCHECK828 N
BABY DODDS TRIO(Nicholas,Ewell$1
437 ALBERT BLUES/Ewell-pnoCI1002E#
JOHNNY DODDS-great'hot'Selection$1
438 GrandmaBALL/BallJACKBILT1080N
439 LadyLOVE/BrownBotBESS " 1081N
440 FlatFOOT/MadDOG " 1083N
441 2TITE/PAPA DIP " 1084N

442 CootieSTMP/WearyWAYBILT1086NE#
443 IdleHOURS/47thStSTMP " 1087 N
444 LittleBITS/STRUGGLING " 1088 N
445 HotSTUFF/HaveMERCY " 1089 N
446 BucktownSTOMP/BloWASHBD"1090 N
447 WearyCITY/BullFIDDLE "1091 N
448 2TITE/GOOBER DANCE "1093 E#
449 RedONION/GravierSTREETDE18094E#
450 LadyLOVE/BrownBotBESSHJCA24 N
451 PapaDIP/2TITE " 30NE#
452 WearyCITY/BucktownHMVb10082E#
MARSHALL DODGE(rare)OneOfOurSubscribers-RecordedByRCA at Yale $2 min
453 OLD TIME HUMOR(shortTracks)Of style similarToUncleJOSH E-V#
ARNE DOMNERUS-SwedeAltoJazzStar
454 DeepPURPLE/CARIDERDIAL1044 N
455 LARRY BL/LuvWALKMETRONOME130N
456 DontBeThatWAY/ALLthe " 150 N
457 LetsCoolONE/ANYTIMEPRES792 N
SAM DONAHUE fineSwininJazzWayAhead
458 SCUFFLIN/PutKISS CAP293 E#
459 EncoreESSENSE/BLOCKSIGN15192E#
DOROTHY DONEGAN-FineUnsungJazzPno
460 BOOGWOOG/YESTERDAYCONT6033 N
461 LITTLE GIRLfromSt.CONT6051 N
462 HowHiMoon/SchubOOGIE"6057 N-
DORSEY BROS *BrilliantTpByTD
463 MakeLuvToME/GHOSTBELL1029E#E
464 MoodHOLLYWOOD/SHIMMYBR6537E#$3
465 ByHECK/OlManHARLEM BR6624EV#$2
466 WearyBlues/SOLITUDEDE15013 E
467*OutOfDAWN/LaninPAeR256 V $1
JIMMY DORSEY *DixielandBand
468 JazzMeBl/PANAMA*CO38654E#
469 MyPRAYER/GreatDiscovryDE2810 E
470 YOURS/SunComesOUT DE3657E-V#
471 MySister&I/HushOfNITE"3710E#
472 OHIO/Holiday4STRINGS "18593E#
473 J.D.JUMP/PERDIDO "18812NE#
474 POTS&PANS/SUN.KindLUVMGM10023E
TOMMY DORSEY*Clambake7 #EdieWright
475*EvrybdyDoinIT/*ChooHMVb8809 N
476#ALLEGANY AL/#THINGS VI25623 E
477 Nite&DAY/SmokeGetEYES"25657E#E
478 O PromiseME/Harv.MOON"25780E#
479 BARCAROLLE/CanadCAPERS"25887E-
480 T42/NiteInSUDAN VI26321EV#
481 MarchToys/RiverSt.Marie26346E#
482 MILENBERG/Part 2 VI26437E#E
483 STARDUST(Sinatra) "27233E#
484 SwingHi(GreatZigElman)27249E-
485 OLookaAtMeNOW(Sinatra)27274E-V
486 ELI(FoaElman)/NoneBut 27597 E#
487 TROMBONOGY/DeepVALLEY 202419 N
488*LADYisTRAMP/*SheikARABY"3032 E
489 JuneComesRoundEvYEAR VD464E#
MORTON DOWNEY sings /E#
490 JustLittleFondAFFECT'NHMVb2823
491 KissMeGOODNITE H.O.W.C45 E#
492 MyMOM,AloneWithCROWD"mE23 E
493 BonnyMARY/ComeBackERINME61201EE
494 MyInspirationIsU/AL VI21860E
495 TherePlaceInSunForU/ "21958E#
496 ThisIsHEAVN/ThereOne "21988 E
EDDIE DUCHIN ORK
497 ManWhoCARES/HARMONYBR8237 E
498 LuvlyteLOOK AT/WONT VI24871V#
499 SUMMERHOLIDAY/RENDEZV"25325E#
SONNY DUNHAM ORK *VoguePicLabel
500 HiNeighbor/Nickel BB11253E#
501 CLEMENTINE/I LUV U*775 E#
CHAMP JACK DUPREE-OneOfGreatBlues
502 CountyJAIL/FISHERMANDAVIS N$1
503 STUMBLINJACK/MyPAKING4827NE#$1
504 ChainGANGBLUESgreatOK-5656NE#1
505 DrunkAGAINSHIMMY ROBIN13ON-$1
506 RockyMOUNTAIN/Old VIK 0279E#$1
JIMMY DURANTE-TheInimitableInvinci
507 PussyCatSONG/AnySTATEMGM30176E
508 TAKE AN'L'/BIBBIDIMGM30226E#
MONTE EASTER JumpinBandofBLUES$1
509 N.O.HOP(Wild&Wicked))ALAD3256N
CLIF EDWARDS
510 GiveLittleWHISTLE/ DE3003 E#
511 IT HAD2BU/CALIFORNIPE12126 E-
512 CantGetOneIWANT/CUTE"12134 E
513
514 SomebdyLuvsME/SOMEBDY"12152 E
515 CharleyMyBOY/SALLY PE12158E#
DAVE EDWARDS ALABAMA BOYS-Folk $1
516 MinnieTheMOOCHER(Hot)DE5536E#
ROY ELDRIDGE-GreatRoyAndAllStars
517 ROCKINCHAIR/RIFF CLEF89087NE#
518 WILLOWEEP4ME/SOMEBDY"89110 N
519 YardDOG/LORRAINE MER8955 N
520 BasinST/RemembHARLEM"8962 N
521 JUMBO/BABYWhatMATTER"8996 E#
522 ROY MEETHORN/ThornhillVD612E$1
FRED ELIZALDE(FinePiano)DEeF3229 E
523 NobdySWEETHEART/ALLAHHOLIDAY
DUKE ELLINGTON
524 YellowDOG/TishmingoBR3987V#V$1
525 SOLITUDE/MOONGLOW BR6987V# $1
526 EchoesHARLEM/CLARLAMENT"7650E$1
527 MOOCHE/BABY WHEN BR8241N-$1.75
528 EAST ST.LOU/BABY $1 BRe01681E#
529 AwfulSAD/12ST RAG$1 " 02307E#
530 GRIEVIN/TootinThru$1CO35310E#
531 BlueRAMBLE/LazRHPSDY "35834 N$1
532 SheBeatSHUF/Sentmntl "36112E#$1
533 NewEa.StLou/BragBRASS"36276E#$1
534 TurquoisCLOUD/HyaSUE "38234N-$1
535 NYC BLUES/LadyLAVEND$138235N-E#
536 3,STOMP/PROG.GAVOT$1 38237E#
537 HarlemSPEAKfoaNanton DE3944E#$1
538 RoyalGARDEN/$1 ELECTROLA7718E#
539 JungleNITE/MortonHMVb4836NE#$1
540 FlaminYOUTH/EBONY HMVb6528N$1
541 CLEMENTINE/5OclockDRAG"9273E#$1
542 CarnegieBL/MoodWOOEDHMVb9448E#$1
543 TimeWASTIN/RiffSTACATO"b9456N$1
544 Come2BABY/WONDERofU "9492N$1
545 CottonCLUB STMP/ARABIAN LOVER (original)DisqGRAM6479NE $1.50
546 AZURE/CARAVAN MASTER131 E $1
547 OVERTURE JAMSESSION/pt2MUS463 N
548 FLIPPANTFLURRY/GoldFEATH"465 N
549 MOOCHE(BABY COX and FineLonnie JOHNSON soloOnHotBOTHEREDOK8623V plays E#Bite 5Gr($1.25)
550 GRIEVIN/TootROOFPAeDP239NE#$1
551 ClarinetLAMENT/DROP"R2876E#$1
552 SheBOATSHUFFLE/ECHO "R2904E#$1